

WALLS ELECTRICAL

GRAVITATIONAL



73-74

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# JEAN GIRAUDOUX: "A WORLD OF LIGHT, POETRY, AND IMAGINATION."

Jean Giraudoux burst upon the dormant French theatre in 1928 with the Paris production of his "Siegfried." At 46, Giraudoux had spent most of his life up to that point serving the French government as a minor diplomat. But concern for the state of French art finally led Giraudoux to the decision to write his version of the classic German legend. Although he continued in government service through World War II, Giraudoux quickly became the first French playwright of international repute since the late 19th century.

As critic Robert Corrigan

claimed, "It can be said without fear of exaggeration that no one man was more responsible for the renaissance of the contemporary French theatre than Jean Giraudoux."

Giraudoux's theatre was a gossamer fantasyland where pixie-ish gaiety blended with bitter irony. Yet for all the debt owed him by such later French greats as Ionesco, Anouilh, Sartre and Beckett, Giraudoux remains the only contemporary French playwright to retain the idea of beauty in expression. Like Shakespeare, Giraudoux was a poet.

Although many of his plays (like "Electra") have rarely been performed in the United States, American audiences will be familiar with some of Giraudoux's works. "Amphitryon 38" was given a notable Broadway production with the Lunts some forty years ago. In the fifties, Audrey Hepburn and Mel Ferrer were featured in a visually stunning production of "Ondine." Regional and university theatres have popularized three of his plays with countless productions: "Tiger at the Gates," "The Enchanted," and that fabulous theatrical gem, "The Madwoman of Chaillot." Giraudoux died in 1944, after having refused to allow any French productions of his plays until the German occupation was ended.



Arthur Fiedler's second appearance at The Music Hall to conduct a Gala Benefit Pops Concert benefitting Theatre Three has been set for Friday, September 20th. Last year's concert was not only a sold-out financial success, it proved to be one of the greatest evenings of musical entertainment in Dallas' history.

Fiedler, famed maestro of the Boston Pops Orchestra, has been famous for years through his best-selling recordings and personal appearances with major orchestras around the world. Dallas' educational television channel carries televised versions of his famous summer series in Boston. But the vigorous octogenarian's personal charm and meticulous music-making are best enjoyed in person, and Theatre Three's board, sponsors of

## FIEDLER ENCORE CONCERT SET

the event, believe Dallas will again welcome Mr. Fiedler with another completely sold out performance.

Tickets in the patron locations are being sold by Theatre Three board members at \$50 and \$25. House priced tickets for \$15, \$10, \$8, \$5.50 and \$3.00 will be on sale at Titcher's downtown box-office. Theatre Three's box office can relay reservation information to either board members or the Titcher's box office.

Priority offers for tickets are being made to those who purchased tickets last year. A general sale of tickets will begin mid-August.

## BALL FOLLOWS CONCERT

A new feature of the early fall season will be the Energy Ball, set this year as an extension of the concert's festivities. The concert will begin at 7:30. The ball will follow at Energy Square, the new architectural complex whose official opening will be celebrated. A name band will play, a full meal served and all drinks included for a price of \$25 each for purchasers of concert patron tickets or \$35 each for others. Mr. Fiedler, of course, will be the honored guest. This event, also sponsored by Theatre Three's board, will likewise benefit the theatre's new season.

## COMING: ORIGINAL CHILDREN'S SHOW SET FOR SEPTEMBER

The first production of a new children's play by Texas playwright David C. Hon has been scheduled for Saturdays in September at Theatre Three. Titled THE MONSTER FROM OUT OF TOWN, the show will be directed by Jim Prichard, who directed one of last season's children's shows, THE CONTEST.

THE MONSTER FROM OUT OF TOWN is the story of a little girl and her grandmother doing battle against the meanies of their town. The little girl enlists the aid of a monster (who comes from out of town, naturally). But can the monster be trusted? A series of improbable adventures leads to a wildly original climax. The show features three of the most delightfully mean meanies ever assembled in one place, and a truly unusual monster.

One of the charming features of THE MONSTER FROM OUT OF TOWN is the actual participation of audience members in the show. Both children and adults will be delighted at the opportunity to foil the meanies in their evil plots, or to sing the praises of the monster.

## NOTES FROM THE DIRECTOR, LARRY O'DWYER:

In "Electra," Giraudoux has written a masterpiece of purest poetry, political terror, high comedy, low comedy; a fantasy, the lusts and furies which drive men to experience a gothic, stunning end—but most of all he deals in truth.

The recurring theme of truth hovers as a giant bird. The characters in the play are simply drunk with vaulting ambitions and therefore mad. Each character in this play could easily be committed because they make too much sense. The characters speak with a faltering rapture of words for you, but seem never to be on the scent of meaning.

Yet the truth is ever-present.

Giraudoux has adapted the Euripidean rather than the Sophoclean version of the Oresteian legend. He denies, in probably his most ambitious and original work, the well-made play formula. The play changes like quicksilver from uncommon comedy to tragedy and all between with Giraudoux's love for words forever at odds with his political views.

This love for words and true sense of tragedy creates in us a great and universal problem or question. Can fire purify? Can truth cleanse, or will it destroy?

"I can tell that something is happening, of course, but I can't tell what it is."

I do know that Giraudoux finds no glory in the vengeance of those fun-loving kids called the Atreidae; Medea, Phaedra, etc. etc. etc.

## A BRIEF BRUSH-UP ON GREEK LEGENDS

The events leading up to the story of Electra

Atreus was an arch sinner, an inheritor of evil. Learning his brother was in love with his (Atreus') wife, Atreus killed his brother's two children, had them dismembered, boiled and served up to their father. Atreus was the ruler, his brother was without power. So the crime was not avenged in Atreus' lifetime. But all his children, in fact the entire line of Atreus, suffered.

Agamemnon succeeded his father, Atreus, as king. He married Clytemnestra, a union which begat a son (Orestes) and two daughters (Iphigenia and Electra). In need of good winds to carry him and his impatient army to do battle in Troy, Agamemnon made a human sacrifice of his daughter Iphigenia to the gods.

Clytemnestra never forgave her husband. During Agamemnon's ten year absence in battle, she took Aegisthus as her lover. Aegisthus, the youngest son of Atreus' brother, had been born after the horrible feast of his siblings. Aegisthus and Clytemnestra killed Agamemnon when he returned from Troy in triumph. Both felt it was justice. It was an execution, not a murder.

At the play's start Electra yearns to be reunited with her brother Orestes who had been sent away as a lad by Aegisthus to avoid possible revenge. There's much Electra doesn't yet know: she has only vague suspicions and, according to Giraudoux, does not even know Aegisthus is her mother's lover.

## THEATRE THREE THANKS TO:

- ★ Diana Clark and Dallas Civic Opera for prop assistance.
- ★ Nelly Vivas at the Karlweis Agency.
- ★ Maurice Coats and Erik Stocker of the Texas Commission on the Arts and Humanities.
- ★ The Saracen Apartments for rehearsal space.
- ★ Tom Wilkerson and Robin Cahall for photography.
- ★ Candy Victory for house assistance.
- ★ Larry O'Dwyer for the masks.
- ★ Linda Slankard for being cheerfully dependable.
- ★ and special thanks to Roland Dykes.

COVER: *The Kind Ghosts*, etching by English artist Catherine Gruss. Print courtesy Ralph Kahn, Director, Contemporary Gallery.



# GIRAUDOUX'S ELECTRA

THIS PRODUCTION MADE POSSIBLE BY A SPECIAL GRANT FROM THE TEXAS  
COMMISSION ON THE ARTS AND HUMANITIES

TRANSLATED BY PHYLLIS LAFARGE AND PETER H. JUDD

## THE CAST: (in order of appearance)

Orestes	Terry Clotiaux ✓
The Eumenides	Beth Henley ✓
	Alex Winslow ✓
	Paula Caldwell Doty ✓
The Gardener	Dick Hooser ✓
The Judge	Stephen Tobolowsky ✓
Agatha	Susan Coleman ✓
Aide to Aegisthus	Robert Wells ✓
Aegisthus	T. Y. Hill, Jr. ✓
The Beggar	Al Evans ✓
Clytemnestra	Norma Young ✓
Electra	Fancy Goode Knight ✓
Narses' Wife	Donna Adams ✓
Beggars	Gloria Crowder ✓
	Brenda Pinter ✓
	Allen Winslow ✓
	Thurman Moss ✓
	Kim Stone ✓

THE TWO ACTS WILL BE SEPARATED BY A TEN MINUTE INTERMISSION.

## PRODUCTION STAFF FOR GIRAUDOUX'S "ELECTRA":

Director	Larry O'Dwyer ✓
Set Designer	Jac Alder ✓
Costume Designers	Carol Crosby ✓
	Patty Greer ✓
	Roy Peters ✓
Lighting Designers	Joan Eckles ✓
	Ann Hadley ✓
	Woodrow Pyeatt, Jr. ✓
Stage Manager	Charles A. Escamilla ✓
Rehearsal Assistant	Kim Stone
Special Sound Effects	John Cacciatore
Assistant Stage Manager	Thurman Moss
Costume Construction	Jo McDaniel
Lighting Crew	Joan Eckles (crew chief)
	Ann Hadley, Shari Melde, Woodrow Pyeatt, Jr., Kimberly Webb
Set Construction	Woodrow Pyeatt, Jr. (crew chief)
	Michael Galgan, LuAnn Gary, Gloria Crowder, Brenda Pinter, Davina Grace Hill, Alfred Green, Jerome Bostic, Refugio Briones
Prop Crew	LuAnn Gary, Linda Slankard
Light Console	Ann Hadley, Davina Grace Hill
Sound Console	Gloria Crowder, Buddy Rose, Lynn Morris

Giraudoux's ELECTRA is produced by special arrangement with the Ninon Tallon Karlweis Agency.

## THEATRE THREE'S CONTINUOUS THANKS TO:

The volunteers of The Inner Circle (Theatre Three's women's supporting group); The Junior League, members of the Neighborhood Youth Corps enrollees and staff—and most especially to the dedicated and goals-achieving members of Theatre Three's Board.

Theatre Three's artistic and institutional growth would be impossible without the generous support of its faithful subscribers, The 500 Club, Inc. and grants this season from The National Endowment for the Arts and The Texas Fine Arts Commission.

## ABOUT THE ACTORS:

DONNA ADAMS is a Theatre Three staff actress whose past roles with the theatre include Liz in "The Philanthropist" and Mrs. Pentrano in "And Miss Reardon Drinks a Little." This season, Miss Adams has appeared in "Canterbury Tales" and "Scuba Duba." A graduate of Baylor University, she holds a drama degree.

TERRY CLOTIAUX is a graduate of Trinity University in San Antonio. Last summer he was seen as Cassio in the Dallas Shakespeare Festival production of "Othello." Theatre Three audiences will remember Mr. Clotiaux as Larry in this season's "The Boys in the Band." He has also appeared with Dallas Repertory Theatre in such roles as Oberon in "A Midsummer Night's Dream."

SUSAN COLEMAN is a newcomer to Theatre Three's stage. For the past two years she has toured with the Alpha-Omega Players, appearing in such productions as "Thurber Carnival" and "Endgame." At present, Miss Coleman is serving as costume designer for the Alpha-Omega Players.

PAULA CALDWELL DOTY is a 1974 graduate of Austin College in Sherman. As a student, Miss Doty appeared in a number of theatre workshops. A talented painter, she will begin working on an M.F.A. from S.M.U. this fall.

AL EVANS is a distinguished newcomer to the Theatre Three stage. A 30-year veteran of the stage, motion pictures and radio, Mr. Evans' most recent screen appearance was in "Sugarland Express." Stage roles include credits in "Taming of the Shrew," "Born Yesterday," and "Othello."

BETH HENLEY is a graduate of S.M.U.'s professional acting program. Her previous appearance at Theatre Three was as Marguerite in "The Irregular Heart of M. Ornifle." Among her credits from S.M.U., Miss Henley includes Cotice in "Ubu Roi."

T. Y. HILL, JR. is returning to the Theatre Three stage after a 3½ year absence. Mr. Hill made his first appearance with the theatre when it was performing in the Sheraton Hotel. In 1961, he was featured in the award-winning "Waiting for Godot." Since then, he has been seen in such productions as "The Devil's Disciple," "Julius Caesar," and "The Little Foxes." Mr. Hill last performed at Theatre Three as Doc in "Come Back, Little Sheba."

DICK HOOSER, one of Theatre Three's staff actors, last appeared as John Worthing in this season's "The Importance of Being Earnest." Other roles at the theatre include Jimmy in "The Rainmaker," Don in "The Philanthropist," and Dr. Schoenfeld in "Scuba Duba." Before joining the Theatre Three staff, Mr. Hooser was resident actor and dancer at the Oregon Shakespeare Festival.

FANCY GOODE KNIGHT is a talented staff actress uniquely experienced in Shakespeare and the classics. Miss Knight studied acting in England, and has appeared with several British repertory theatres. At the Globe Shakespeare Festival, Miss Knight played the demanding roles of Kate (in "Taming of the Shrew") and Juliet in the same season. A staff actress, Miss Knight's last role was Gwendolen in "The Importance of Being Earnest."

STEPHEN TOBOLOWSKY just completed the highly demanding role of Jesus in Theatre Three's production of "Godspell." A popular and gifted actor, Mr. Tobolowsky has also appeared in "Canterbury Tales," "Scuba Duba," and "The Importance of Being Earnest" this season.

ROBERT WELLS is making his first appearance at Theatre Three. Mr. Wells has considerable experience in London theatres, having acted, directed and written for such theatres as the Mercury Theatre and Woodlands Theatre. A published playwright, Mr. Wells taught last year at Richland College.

ALEX WINSLOW is a veteran of the Alpha-Omega Players, having appeared in "St. Joan," "Thurber Carnival," and "Spoon River Anthology." A native of Kentucky, Mrs. Winslow has played such roles as Grandma in "An American Dream," Esther in "Upstairs Sleeping," and the Doctor in "Love Like Pigs." She is making her debut at Theatre Three.

NORMA YOUNG is the founding director of Theatre Three. Miss Young has directed the majority of the theatre's productions. As an actress, she has portrayed a number of memorable characters on the Theatre Three stage—Madame Rosepettle in "Oh Dad, Poor Dad . . .," the Queen in "The Cave Dwellers," the Fortune Teller in "Skin of Our Teeth," Hedda in "Hedda Gabler," Catherine in "And Miss Reardon Drinks a Little," Lady Bracknell in "The Importance of Being Earnest," and the title role in "Colette."



# THE SEASON IN PICTURES: 1973-74

CANTERBURY TALES



THE IMPORTANCE OF BEING EARNEST



SCUBA DUBA



RUDDIGORE



BOYS IN THE BAND



GODSPELL

## THEATRE 3

THE 1973-74 SEASON WAS A HAPPY SUCCESS AT THEATRE THREE. JOIN US AS A SUBSCRIBER FOR THE 1974-75 SEASON. WE'RE GOING TO MAKE IT EVEN BETTER THAN EVER. AND YOU SAVE MONEY. SEE THE SUBSCRIPTION STORY ON THE NEXT PAGE.